

Relatório de Estágio

Sara Vujadinovic

Relatório de Estágio de Mestrado em Artes Cénicas

From Intuition to Intensity

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ABSTRACT

RESUMO

Internship Dissertation of the Master in Performance Arts

Relatório de Estágio em Mestrado de Artes Cênicas

Sara Vujadinovic

KEYWORDS: performer, intuition, intensity, scene, unconsciousness, individualism.

This work represents my area of interest and research in the field of performance arts – intuition, intensity, unconsciousness. On the one hand, it contains the theoretical research and the arguments I got to searching for the answers for my own convictions. On the other hand, it includes and relates to the practical experience of the internship in the company “Joao Garcia Miguel”, the way I gained the experience there and the way it influenced my research.

PALAVRAS-CHAVE: performer, intuição, intensidade, cena, inconsciência, individualismo.

Este trabalho representa a minha área de interesse e pesquisa no campo das artes performáticas - intuição, intensidade, inconsciência. Por um lado, contém a pesquisa teórica e os argumentos que eu encontrei durante a procura de respostas para minhas próprias convicções. Por outro lado, inclui e relaciona-se com a experiência prática do estágio na empresa “João Garcia Miguel”, a forma como ganhei a experiência e a forma como influenciou a minha pesquisa.

Introduction

This work is about the application of the intuition in the theatre scene. It refers to the potential role of the intuition in the theatrical playing. Although there is no an accepted objective definition of the intuition and although there are different approaches to it, what is common in all of them is that they describe intuition as an irrational inner feeling of belief in something, presentiment, foreboding. The intuition is opposed to the rational perceivment or an intellectual reflection, it is related to the unconscious part of the human psyche.

My process of thinking is related with the practical experience in the company *Joao Garcia Miguel JGM*, in *Teatro Iberico*. It is tested by the internship done in the company JGM, and by observing the whole process of making a theatre piece, which in this experience was the directing of *Medea*, Euripides. It was crucially important for me to observe this way of directing the theatre piece, to learn a lot in many aspects, and to be able to recognize the moments which manifested the area of my research for the final thesis. What I try to emphasize in this work, and relate to the internship, is the importance of this unconscious intuitive part in the performer's playing, referring to it as to something that contains the universal human knowledge and experience. The most appropriate argument for this approach in this work is the work of Carl Gustav Jung, related to the "collective unconsciousness" and "individuation".

In the first chapter, I briefly turn to the description, and the general impression gained, of the work of the company JGM. It is about the approach of Joao Garcia Miguel, the way of work in cia JGM. I specially turn to my experience during the internship and the experience gained by observing the making of *Medea*, the newest piece of the company, and the importance of it for me.

In the second chapter, what is explained is my process of thinking, relating the intuitive thinking with the interpretation of the theatre role. This includes both understanding and the playing of the role. This is analyzed referring to the total intuitive acceptance of the personality the role brings, as well as the partly intuitive playing of it. It is also approached by the question of stage presence, which might be brought by the risky and less controlled playing.

In the third chapter, I turn to the already mentioned work of Carl Gustav Jung. I take his meanings of collective consciousness and individuation as an argument for the existence

of the universal human experience contained in all of us, which can be only intuitively approached. It is related to the possibility of embodying this approach in playing a certain experience on the scene.

In the fourth chapter, I turn to this universal human experience from a different point, which is the body. It refers to the body memory, all what body contains and may reveal by a performer being less controlled. As an example, this chapter contains the description of some usages of improvisation in work of Pina Bausch.

Through the whole work, I turn to the experience of the internship in the company JGM, giving the examples of different moments of it which influenced my process of thinking and my research. It was a privilege to observe a whole process of making a piece, and actually apply the process of thought to it, and learn a lot. It made me realise once again how actually hard it is to get to the point which I am trying to describe in this work.

1. The company Joao Garcia Miguel and the experience of the internship

The circumstance of having Joao Garcia Miguel as a professor of one of the subjects in the second semester of the first year of Master studies of Performing Arts, which was the subject of Performing Spaces, was what opened us a door to the company Joao Garcia Miguel and gave the possibility to get the experience doing the internship there.

The company JGM exists since 2003. and is situated in *Teatro Iberico*, Xabregas street, since 2016. For the last ten years, the main collaboration of Joao Garcia Miguel exists with the actress Sara Ribeiro. The directing of the piece we observed during the internship, *Medea*, directed by Joao, was also played by Sara (the role of Medea) and David Ribeiro Bastos, who played the other three characters which appear in the text of Francisco Luís Parreira. The music is made by Mario Laginha.

Before the making of *Medea* actively started we had an opportunity to do the workshop of Sara Ribeiro in October 2017. - The "Laboratory of Creation - Body and Unconscious". This workshop was very important for me, from both performative side, and the one related to my research. This workshop was crucial in my process of thought, as I could observe what I needed, confirm my own beliefs or make questions about them.

We also had the opportunity to see some of the pieces of JGM, before and during the internship, made earlier, as *Os Negros e Os Deuses Do Norte* and *Tempestade*, the adaptation of the drama of Shakespeare. There is a deep acquaintance between Joao Garcia Miguel and the actors mentioned, and the actors themselves. It is something very present in their work, which has a big role. Not only in a sense of an easier collaboration and the trust in each other, but also in the way they work. Their processes of making the pieces are spontaneous, free, explorative, and the fact they can sense each other's intentions and aims is very important. This gives a lot of freedom and space for intuitive research, and at the same time gives the freedom for the strong authenticity of all of them. I consider this atmosphere very important for the way of work in cia JGM.

Knowing Joao as professor, knowing about his company, some pieces, and being present in making the last one, we got the knowledge about the way of work in cia JGM. There are so many aspects - the fact that Joao comes from the Plastic Arts, his progress in his research and career, his way of applying his own improvement in his work and directing, it all resulted in a specific way things are done in the company. The theatre of JGM is contemporary, there is a powerful collaboration gained – between theatre in its classic interpretation, performance, music, alternative and free usages of the body and the voice. It is all successfully used to present a certain piece in a wanted way, combined to express particular moments, and specially the specific aim of the certain piece.

What I feel more able to refer to is the directing of *Medea*. Considering the question of my research, I was even more privileged to assist the type of theatre direction which was done in cia JGM. Because, the way of it in what I observed was alternative, spontaneous, physical, carnal – it really was a process of research. Prof. Joao Garcia Miguel in this process, as I guess is the case in most of them, was giving the freedom in searching for characters, he was giving the time to recognize them the way he sees and wants them, instead of dictating them from the start. This is what leaves a lot of freedom to the actors, for their way to search, to improvise, to learn – and having the space to do it intuitively. They were not controlled. The only control happened in the moments of the final structuring of the piece from all that was already gained. This way of work enabled me to observe the process relating it exactly to what I thought and researched about.

2. The Intuition and the intuitive presence

As said by Albert Einstein: “The only worthy thing is intuition.”¹

The research for my final work began by looking for the way to consciously reveal something that was always very clear to me on the emotional level – the impression and the feeling I expect and hope to get in the theater. I am referring to the impression which presents my personal criteria to take a particular theatre piece as “successful”. The most appropriate way to describe this criteria of mine would be – the intensity. What I aspire to feel and recognize is the intensity of the experience I am witnessing from the audience, the truthfulness of it.

Therefore, the first thing I knew was what is that prevents the intense feeling of the performer and the possibility for the spectators to experience it: it is the conscious control of playing the role. All those moments on the scene when the intention of the performer can be felt make us double-present as spectators. These are moments when we struggle to be with the theatre character completely, because we are simply seeing the performer. And there is a certain type of an actor, performer, who does not struggle with being so controlled, who keeps persistent in making the role in that way. The strong persistence also contains an admirable amount of intensity. But, it halves the experience of the performer, and thus the experience of his audience. Controlling the way to present the piece, the way to act, the big part of performer’s presence is taken by it and he is not actually into the experience he is playing and passing to others.

The response I got to is the necessity of performer’s understanding of the role, in a pure, objective, emotional way. I refer to the complete acceptance of whatever the role is, I refer to the exclusion of any subjective, personal, rational or moral questions. I am actually describing the total acceptance of the person who is to be played – the pure and intuitive understanding of the role. By this, I am talking about the approach which includes a big empathy, a big respect for a role and even the feeling of a debt to the person who is made and about to be played. I refer to the total acceptance without the opinions contained in the conscious thinking, and this is how I got to the “proper” word, which is – intuition. That is the closest I could get to analyse my own research and my

¹Intuicija. (Intuition). An article: <http://www.ddpositive.com/31735/>

own interest. The intuitive understanding and inner feeling of the role, and therefore – the intuitive playing of the role. Getting to know the certain character’s personality, circumstances and the experience, then understanding and awakening it in the performer – which in fact can be only intuitive in the end. The performer understanding it and intuitively letting it appear in himself. I believe that this way provides the natural balance in performer’s giving himself to the character and his taking from the character.

There is no a certain definition of the intuition, as it was differently interpreted by many philosophers. In the aesthetics, especially with Benedetto Croce, intuition is often understood as a specific way of artistic perception of the reality from which an art work arises. According to Croce, the logical, conceptual approach, can not be applied without an intuitive one, but the intuitive one, aesthetical, exist without a logical, scientific one. I believe that this is applied to art and theatre even more than conceptual approach in some other fields. Also, Husserl points out that apart from the empirical intuition with which we recognize individual objects, there is an eidetical intuition, which sees pure beings.² This “pure” understanding is what I try to approach in this work.

Related to that, in the following interpretation of the intuition, I found the analogy with what is mentioned previously – the pure, objective and totally uncompromising acceptance of the character.

“The one talent which is worth all other talents put together in all human affairs is the talent of judging right upon imperfect materials, the talent, if you please, of guessing right. It is a talent which no rules will ever teach us and which even experience does not always give. It often coexists with a good deal of slowness and dullness and with a very slight power of expression. All that can be said about it is, that to see things as they are, without exaggeration or passion, is essential to it; but how can we see things as they are? Simply by opening our eyes and looking with whatever power we may have. All really important matters are decided, not by a process of argument worked out from adequate premises to a necessary conclusion, but by making a wise choice between several possible views.”

It is with Intuition in this popular sense – the “talent of judging right upon imperfect materials,” of “making a wise choice between several possible views.”³

This is what I relate to the approach to the character which is to be played, a wise intuitive approach. The simple acceptance in the theatre, an acceptance of the role

²Based on the text: <https://hr.wikipedia.org/wiki/Intuicija>

³Anderson, Frederick. *The Journal of Philosophy. Intuition*. The Journal of Philosophy. p. 365.
http://www.jstor.org/stable/2013962?Search=yes&resultItemClick=true&searchText=intuition&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3Dintuition&seq=1#page_scan_tab_contents

without the subjective, moral and rational questions which brake the process. “To see things as they are” is what I believe should be applied in the acceptance of the character played and the intuitive understanding of it. Or, as it is said by Descartes, “to accept only what is clear”:

“The concept has various roots. First, the Cartesian doctrine that we may accept as true whatever ideas are conceived clearly and distinctly. “I call that clear (says *Descartes, Princ. I, xlv*) which is present and manifest to the mind giving attention to it, just as we are said clearly to see objects when, being present to the eye looking on, they stimulate it with sufficient force, and it is disposed to regard them; but the distinct is that which is so precise and different from all other objects as to comprehend in itself only what is clear.”

“We shall never err if we give our assent only to what we clearly and distinctly perceive.” (*ibid, xlii*).⁴

Perceiving the things like this is what brings the “pure understanding”, the objectivity and appreciation which I am trying to address. By objectivity, I refer to something that simply exists as it is and should be accepted. As Jung explains, it has all always been there and always will be:

The idea of psychic objectivity is by no means a new discovery: it represents, on the contrary, one of the first and the broadest "achievements" of humanity: the concrete conviction of the world of spirits. The world of spirits was not a discovery, as for example of fire by friction, but the experience or awareness of a reality as valid as that of the material world. I doubt that there are primitives who do not know "magic influence" or "magic substance". It also seems that everyone knows something about the existence of the spirits. The "spirit" is a psychic fact. Just as we distinguish our own color from the bodies of others, the primitives also distinguish between their souls. ... And as it is possible to perceive, in the communications of the "spirits" that appear in the spiritual sections, the activity of psychic fragments, so we can also interpret the primitive spirits as manifestations of unconscious complexes.

It is an objective fact that we all differ as “spirits”, “souls”, everything what exists simply exists as it is. And I believe that this objective, respectful acceptance, “giving our assent only to what we clearly and distinctly perceive”, is very important in the theatre, in the processes of performer’s adopting of a certain role. The empathetic and intuitive approach to the “unconscious complexes”.⁵

⁴Anderson, Frederick. *The Journal of Philosophy. Intuition*. p. 365

⁵ Jung, Carl Gustav. *O Eu e o inconsciente*. Translation: Dora Ferreira da Silva. 21.ed. – Petropolis, Vozes, 2008. p. 72.

For example, in the Euripid's drama *Medea* whose process of directing I was observing, an objective observation which would only leave the love for the character that is being made, would be brightening up what is clear. And what is clear is what the intense pain, rage and betrayal made Medea do, as someone who naturally implies the equality in having the rights for personal values and reactions. And I believe that is what the performer should awake inside of him by the intuitive and empathetic playing. I refer to the respect and the understanding of the character which is somehow similar to defending the character. By making it alive. The feeling of defending and loyalty brings another dose of the intensity the scene requires, I believe. And what does that mean, and how? I think the answer which is possible to get lies in the fact that the empathy itself is intuitive.

Using the rational consciousness, a lot of stumbling questions appear and the person inevitably gives the shape to the things, to anything. And things are always more than an individual perception allows us to perceive. I believe that letting the being to be led by the intuition, by the irrational inner feeling of belief in something, opens the possibility for the things to show up the way they essentially are. The way they are truthfully contained in us, without the influence of the conscious perception. Intuitively, the performer gets to the role in an essential and emotional way, which is a strong path to its centre. That is something what is prevented if the approach to the role gets too rational, questioning, analytical. Compared to a controlled and highly technical playing of the character, the more intuitive playing I am trying to describe brings a certain amount of risk with it. And the risk, as well as intuition, is something that happens in the moment. It is something that guarantees the testification, attestation of the audience. The audience is also present to the certain performer's moment on the scene. Because, the risk in any situation makes a man present. One of the texts that where I found, or understood in that way, the similar interpretation of this presence of a performer is the text "Performer" written by Jerzy Grotowski. He describes a performer comparing him with a soldier who risks his life. Grotowski equals mental and physical playing of a role, considers performer so much into the role that compares his body with the body of a warrior, whose presence is determined by fighting for his life. He entails mental and physical impuls being completely equaled in that state of mind, with the intensity of the whole being. The intensity which appears with the risk and brings the truthfulness on the scene. This is the presence gained by the risk only – and on the scene as well. And

the presence is what provides the intensity on the scene, which can be experienced by the spectator. Grotowski describes the performer:

In a time of challenge appears the rhythmization of human impulses. Ritual is a time of great intensity; provoked intensity; life then becomes rhythm. Performer knows to link body impulses to the song. The witnesses then enter into states of intensity because, so to say, they feel presence. And this is thanks to Performer, who is a bridge between the witness and this something. In this sense, Performer is pontifex, maker of bridges.⁶

Related to this, I turn to the workshop of Sara Ribeiro, mentioned earlier. The workshop was done by a group of actors, performers, who did not know each other. Sara had a text chosen, and different parts of it were said by different actors participating. The process was experimental and hard, they had the personal, individual processes of interpreting the parts of the text they had, and at the same time they were searching for the common energy in it, the continuity of it. Not knowing each other and being forced to search by improvising their own readings, was hard for them. The certain insecurity was felt, because they were not being directed as they expected. They had to let go, do their part and observe what appears. The process was hardly improving, there was a lot of logical questions they made, and they needed to be given the interpretation of the text. Sara was saying to them to let it go, to feel it, to recognize each other's way and react in a moment. She was talking about the intuitive reaction and the search for it. Her words were "to go to the extreme, it has to get somewhere". She was trying to cause the clarity and the trust between them, but in the end they had to be directed by the scenes made. The only way for this show itself to go the way Sara wanted, would be letting go the control and be ready to take the risk by improvising, by intuitively reacting on each other. I believe that the result of it in this case would be the most truthful one, but there was still not any readiness for that kind of free presence.

Or, as it is said by the Mexican author Gomez-Pena:

We deal with a heightened 'now' and 'here', with the ambiguous space between 'real time' and 'ritual time', as opposed to theatrical or fictional time. We deal with 'presence' and 'attitude' as opposed to 'representation' or psychological depth; with 'being here' in the space as opposed to 'acting'; or acting that we are being.⁷

This is how I found the intuition as a path to presence. Knowing of the character and the love for it, the respect and the empathetic intuition as conditions, and mains for the

⁶Grotowski, Jerzy. *Performer*. 1990.

⁷ Gomez-Pena, Guillermo. *In defense of performance art*.

strong awakening of the character inside of the performer, for the intensity on the theatre scene. I believe that the emphatic approach to the character and the intuitive playing of it make the path for a certain experience to really appear in the performer and manifests on the scene. Intuitively, the most truthful part gets free - the unconsciousness manifested through the body movement. I believe that the intensity of the character that is searched for lies in the unconsciousness.

*Just as there was an assumption which entailed the imitation of a pre-given reality at the level of consciousness, so, too, by the same token, the unconscious was taken to be mirrored in the latent structure of a work, rather than being involved in a mimesis itself via the operations of a narcissistic subject.*⁸

Also, as Elizabeth Wright explains in other words, the power of the unconsciousness in the scene:

*...in what now might be called a post-Brechtian way, how the unconscious shows itself unconsciously: the docility of the figures comes about because the subjects do not know that the orders come from an Other.*⁹

In the following, there are two more aspects I analyse in this work in order to try to emphasize the idea of the importance of the intuition on the scene. Except the question of the presence gained by taking the risk and letting go some dose of control, in the following I turn to the unconsciousness which is also gaining its power by the intuition.

⁸ Campbell, Patrick; editor. *Analysing Performance. A critical reader*. Wright, Elizabeth; chapter 10. *Psychoanalysis and the theatrical: analysing performance*. Manchester University Press, 1996. p. 175.

⁹ Campbell, Patrick; editor. Wright, Elizabeth; chapter 10. *Psychoanalysis and the theatrical: analysing performance*. p. 183.

3. Carl Gustav Jung: Collective Unconsciousness and Individuation

3.1. Collective Unconsciousness

Being led by the intuition, the performer discovers within himself the character he plays, and awakes the certain experience of the character in himself. I believe intuition allows it, because everything is contained in every man. Intuitively, the performer can get that part out of his unconscious knowledge and discover himself in it. Different personalities and different circumstances make different things appear, people rationalize different things, and in many ways, but the human unconsciousness contains everything. Looking for an argument for this, I turn to the work of Carl Jung, his “collective unconsciousness” and his “individuation”.

The main symbol of Jung’s collective unconsciousness is the archetype. The archetype is a word of the Greek origin, meaning the praseur, prank, praxis, and especially the first impression.¹⁰ Archetype is a Jung’s term that refers to the innate patterns of thought, feeling and action that have emerged as the result of centuries of the accumulated experience of many generations of ancestors and which represent the basic structures and dynamic elements of the collective unconsciousness.¹¹“The archetype is a hypothetical construct and a “gene” of the primal human experience.”¹²

The totality of the conscious and unconscious appearances make up the psyche. The psyche consists of the two spheres: the sphere of the conscious and the sphere of the unconscious. Both spheres are contrary in their characteristics, but are complemented by making the unity of the psyche. The sphere of consciousness is only a small fraction of total psyche. In the further discovery of unconscious life, Jung came to the assumption that unconscious life, besides the individual unconsciousness, contains another, deeper and more extensive layer, which he called collective unconsciousness.

Collective unconsciousness is given before any personal experience, it contains general, inherited forms of perception and understanding, typical for the whole humanity, the so-called archetypes. They represent a vast spiritual heritage of human development. They are the result of a common-sense experience acquired for thousands of years in typical,

¹⁰There is information about the word “intuition” being of Latin origin and literally meaning to “look at, to observe, to look out for”. The word of intuition began to be used to differentiate that knowledge that was the result of observation as such, without the involvement of thought, from that knowledge generated by reflection.

¹¹Based on: Stevens, Anthony. *The archetypes*. Chapter 3. Ed. Papadopoulos, Renos. *The Handbook of Jungian Psychology*, 2006.

¹² Jung, Karl – *Liber novus: Put u sredistesopstva*. The Red Book.

<https://antiheroj.wordpress.com/2015/06/16/karl-gustav-jung-liber-novus-put-u-srediste-sopstva-prolog/>

always repetitive situations. They thus appear in the consciousness of an individual when such a pra-situation in his personal life is repeated.¹³

These archetypes dwell in a world beyond the chronology of a human lifespan, developing on an evolutionary timescale. Regarding the animus and anima, the male principle within the woman and the female principle within the man, Jung also writes:

They evidently live and function in the deeper layers of the unconscious, especially in that phylogenetic substratum which I have called the collective unconscious. This localization explains a good deal of their strangeness: they bring into our ephemeral consciousness an unknown psychic life belonging to a remote past. It is the mind of our unknown ancestors, their way of thinking and feeling, their way of experiencing life and the world, gods and men. The existence of these archaic strata is presumably the source of man's belief in reincarnations and in memories of "previous experiences". Just as the human body is a museum, so to speak, of its phylogenetic history, so too is the psyche.¹⁴

Jung gave a big importance to the archetypes. Considering that their existence is proven, both in dreams, fantasies, visions, in artistic creativity (especially the great creators), as well as in the delusional contents and hallucinations of the mentally ill, Jung added them to a dominant functional character. Apart from this, Jung also thought that archetypes possess a large energy charge.

There are different approaches to the question of the existence of archetypes, from both different areas of study and different cultures. In the following, there is a description of one of the scientific researches which I found important to include.

Of course, different cultures had their own performances that fit the Jung's concept, but with considerable differences. The most famous analogies are Aristotle's ether (radiation, radiant) and alchemical (popularized theosophy) astral (lat. Astrum=star). Generally speaking, collective unconsciousness is the memory field imprinted in the infinite energy of ether, that is, akasha, and is in constant interaction with the human's entire psychic content. It is important to emphasize that the memory field does not contain only the past, but also the present and the future. Apart from innumerable testimonies and experiences that appear universally, researchers from the Princeton University Institute of Anomalies Research have also proved this interaction. In a project called the "Global Consciousness Project", scientists use a generator of a random noise, which, in accordance with quantum mechanics, produces random noise and then translates it into binary code 0 and 1. It has been proven that an individual can

¹³Based on:

[https://sr.wikipedia.org/wiki/%D0%90%D1%80%D1%85%D0%B5%D1%82%D0%B8%D0%BF%D0%BE%D0%B2%D0%B8_\(%D0%88%D1%83%D0%BD%D0%B3\)](https://sr.wikipedia.org/wiki/%D0%90%D1%80%D1%85%D0%B5%D1%82%D0%B8%D0%BF%D0%BE%D0%B2%D0%B8_(%D0%88%D1%83%D0%BD%D0%B3))

¹⁴ Jung, Carl. Collective unconscious. https://en.wikipedia.org/wiki/Collective_unconscious#Archetypes

influence the generation of code11, so he deviates from a possible coincidence. The next step was to install RNG at universities around the world that are connected to the main computer at Princeton. The result was a significant deviation of the case in RNG before the events of 11 September. Therefore, the field of collective unconsciousness immersed in the field of the akasha / ether / astrala is in constant interaction with man.

...Also, the Russian researcher, whose discoveries had been hidden by Russians - Kozyrev, proved that every matter emits measurable torsion waves, from atom to sun. Furthermore, he succeeded in proving that emotions and thoughts also emit the same waves. That is, everything that exists as a material exists thanks to ether. Every thought, image, and feeling are "recorded" by the bays of the ether, making the memory field known as collective unconsciousness. For comparison, I will quote Linne McTaggart: "Thoughts, feelings, and all other, more cognitive functions are related to quantitative information that simultaneously pulsates through our brain and body. The human perception is the result of the interaction of subatomic particles of our brain and the quantum energy. We literally rationalize with our world".

So, what our ancestors had experienced (emitted) for millennia is formed into concrete archetypes. The connection between psychology and physics is fantastic.¹⁵

It really is fantastic knowing about the existence of the real, medical proof which scientifically and concretely describes the collective unconsciousness, making it almost tangible.

There are some generally known terms which Jung considered as archetypes, as "Great Mother", "The Tree of Life", The Devil, The God etc. Also, parts of life such as birth, death, separation from the parents, the marriage – Jung saw as archetypal. These are the names for some parts of the general human experience. But, what is very important to understand is that the archetype does not refer only to the meanings of the certain terms. The meaning of the archetype is much deeper than that. The terms are only the manifestations of the common human experience contained in all of us, which get their full and new meaning in every individual case. The terms are the shapes for the answers to some deep general human questions. Jung refers to the archetypes as "the deepest, the most enigmatic and the darkest part of the human psyche"¹⁶ – this describes the part contained in all of us. There is a danger that the archetype is taken as an inherited idea, which is the danger Jung emphasized and indicated to. He stressed the fact that what is

¹⁵Jung, Carl Gustav. *Kolektivnonesvesno*. <https://beleznica.wordpress.com/2012/10/29/carl-gustav-jung-kolektivno-nesvesno/>

¹⁶Jung, Carl. Arhetipovi.

[https://sr.wikipedia.org/wiki/%D0%90%D1%80%D1%85%D0%B5%D1%82%D0%B8%D0%BF%D0%BE%D0%B2%D0%B8_\(%D0%88%D1%83%D0%BD%D0%B3\)](https://sr.wikipedia.org/wiki/%D0%90%D1%80%D1%85%D0%B5%D1%82%D0%B8%D0%BF%D0%BE%D0%B2%D0%B8_(%D0%88%D1%83%D0%BD%D0%B3))

inherited are the possibilities of presenting something. As he wrote: “The essence of the archetype is unchangeable, but what changes are the ways of the manifestation, and it is in accordance with the appropriate individual conscience in which it appears.”¹⁷

The deep essence of the human being is contained in every individual and partly manifested in the archetypes. And, as Jung explains, it is differently manifested in every different personality. But we all share it, it is the unconscious part of the human psyche, as Jung explains. This is the part I find very important when it comes to the theatre. Because, every emotional experience is contained in this unconscious part of the man’s psyche. That is the case with the experiences and lifes of the characters which are played by the performers. Everything that is supposed to be played is already there and can be sensed, glimpsed deeply in all of us – if it is not too controlled. The deep pure understanding of the character, which is described in the previous chapter, is the condition. And intuitively, we can come closer to the part of us where a certain emotion is held. And embody it in a playing, through the intuition. Because, as explained by Jung, it is the unconscious part of the human psyche which contains it all – it can not be approached consciously. It can be compared with a psychological treatment by hypnosis, when there is an intention to take the control of the consciousness from the patient and then, in that state, get the answers from him. The intuition in the theatre has the similarity to this, in the respect of the revealing the key part unconsciously, the one which is essential in a particular moment.

The key fact is that the unconsciousness is something that is urged and manifested instinctively. Once again, as it is explained in the words of Jung:

“But how much it can be discerned from dreams, the unconsciousness discerns instinctively. This difference is important. A logical analysis is the privilege of consciousness; we choose with reason and knowledge. The unconsciousness, however, seems to be largely driven by the instinctive aspirations, which are represented by the appropriate forms of thought - that is, archetypes.”¹⁸

The fact that the unconsciousness is driven and manifested instinctively is something I find as an argument for the idea of the intuition being the main to pull out the certain human experience from our unconsciousness – which contains that experience. And to

¹⁷Jung, Carl. *Arhetipovi i Kolektivnonesvesno*. p. 251. Miba Books, 2015.

¹⁸Jung, Carl Gustav. *Covjek I njegovisimboli*. (*The Man and his symbols*).

<https://matrixworldhr.com/2017/12/17/covjek-i-njegovi-simboli-carl-gustav-jung/>

use it on the theatre scene. The intuitive playing is the way for the emotional experience to be manifested in the theatre, bringing all the presence and the intensity required.

As the most of the makings of the theatre pieces demand, the technical part of playing in the theatre - as the text to be learnt, the movement, or any potential requirements of the direction of the piece, should become a routine through the practice. I think this is extremely important also in a sense of leaving a larger space of freedom to a performer, the space to feel and not to consciously control the mind and the body. The strong technical routine is important, because in this case it becomes a big advantage, the performer can be taken, even smitten, by the character he plays, and be present in both the scene and the world of the character – intuitively. The strong adoption of the character and the piece, by the body and the mind, reduces the need for the performer's control of the playing. I think that this is what gives the opportunity to gain the natural equilibrium on the stage – between what is defined, controlled, and what should be let go, not controlled but intuitive. I believe that this point where the body and mind are determined in some parts, but free, is actually the natural point where the conscious and unconscious part meet. Being natural, it brings all the energy and the presence on the scene. What I found analogous to the way I see this intensity on the theatre scene is again the description of the Jung's archetype – that Jung also describes as an energetic center:

“The specific energy of the archetype is not enough to become an idea, a presentation; what is necessary is the additional energy that comes from the conscience, so the dynamic operations can start. Archetypes thus receives a "charge" that manifests in some kind of magnetic attraction to consciousness. The light of consciousness falls on the archetype and it enters the field of the psychic, it becomes visible.”¹⁹

On the theatre scene, the additional energy appears by the consciousness and a personality of a performer. And just like the archetype becomes an idea by “the additional energy that comes from the conscience”, that is how the theatre role becomes real with the energy of a specific personality of a performer. But, as Jung describes “the light of consciousness falling on the archetype”, that is how the light of the consciousness should be balanced with an intuitive impression of the role, and that is

¹⁹Jung, Carl. *Dinamika nesvesnog. (The dynamics of the Unconsciousness)*. Vljakovic, Stevan. *The chosen work of Carl Jung*. Matica Srpska. (1st edited: Jung, Carl. *Gesammelte Werke*. Walter Verlag AG, Olten, 1971). p. 108.

how the performer ought to play it and discover it in himself. With the intuition, the part of the human experience, needed for the role he plays, will manifest itself. Jung himself defines intuition: “Intuition is the process of the information processing in our psyche, the process which we are not aware of, but we are aware of its results.”²⁰

That is how the performer should be aware of the aim of his own intuitive part of the playing, aware of the importance of letting himself to be put into a certain experience of the role. The path of letting go the part of the consciousness and the control, involves the freedom that, once gained, brings the truthful intense experience for the performer on the scene.

*’...there is something written in the very nature of performance which ‘seems embedded in the conservatism of the instincts and the linguistic operations of the unconscious’.*²¹

On the other side, it is very important to be aware of the aim, because there is a danger of letting go too much – letting himself to the intuition totally can bring a performer to the huge amount of subjectivity, where he loses the character he plays. The knowledge of the character and the respect for it should never be neglected. Finding the balance is a very hard process, which requires time, experience, self-knowledge. And it gets richer with every new role which gives a new experience. It is not a process with an end. During the process of making *Medea* in the Company JGM, there is a moment I remember as one which I would mention related to what is said above about the danger of letting go too much, about the difficulty to get to the balance. This moment happened in the beginning of the process, in the scene of Sara Ribeiro, Medea’s monologue. This monologue is intense, emotional in many ways as the piece itself is, there is anger, pain, sense of awareness but uncontrolled at the same time. Sara was discovering the text in herself, her way was admirably intuitive, researching, both mentally and physically, as it is generally a big part of the way it is done with JGM. She was making a big progress with the monologue, adopting it as much as it was possible in that moment. She was trying to feel it as much as possible, as it was still the beginning of the process and it was not adopted. She got overwhelmed by the words she was letting inside, in the moment like that Medea’s anger, pain, potential readiness for some big things – were too expressed. The impression and the words of Joao Garcia Miguel afterwards were

²⁰Milivojevic, Zoran. *Intuicijapogadja i gresi. (The intuition guesses and does not.)*

<http://www.politika.rs/scc/clanak/227318/Intucija-pogada-i-gresi>

²¹ Campbell, Patrick; editor. Wright, Elizabeth; chapter 10. *Psychoanalysis and the theatrical: analysing performance.* p. 180.

that it was all too much in that particular moment. He said there was too much of everything, that it made Sara anticipate the end of the piece. He was insisting on her to remember all the beautiful things Medea felt, because there must be her inner fight in that scene, felt and visible. It was all too much for the first scene.

This was one of the striking moments of the process for me, related to my process of thought about the intuition. What I appreciated was the way of discovering the piece. Sara and David were looking for it in themselves in their own ways, and Joao was giving the feedback to redirect them when he thought he should. They had a big freedom during the process, letting the result appear in them and their bodies. It was intuitive. And this scene of Sara described above was intuitive in that moment as well. But what happened in this moment in a way was what I described earlier, the character was neglected. Sara was awakening the feelings in herself, that are in the monologue. She went too far by intuitively awakening the experience of Medea, but not Medea as another woman. She went too far in a sense of not putting herself in that moment of Medea's process, and, as Joao commented, anticipating the end. There is a danger and a big difficulty to balance – to look for a whole character of Medea in herself, not only the experience of Medea. That is an “intuitive balance”, the direction of the intuition that I believe performer should gain by being aware of its aim. Otherwise, there is a danger I described before, letting go too much and getting too much of subjectivity, by unconsciously neglecting the character. It becomes too carnal and too emotionally expressed. These different results should be realised and the usage of intuition acknowledged as something that already has an aim – a character that a performer gets to know, understands, let himself in it and let it enter.

As giving the meaning to the certain archetype, as Jung writes, the performer should give a meaning to a certain experience. To let the certain literar character individualize in him. This can be gained only intuitively, as it is something unconscious. Any conscious approach predetermines the way to be on the scene. And I believe that it is the other way around to a certain degree, that it is something that the performer is just about to get to know.

3.2. Individuation

There is another part of Jung's work I want to turn to, which is individuation. It is very related to the previous part, it actually comes out from the previous analysis, both of Jung's work and my analysis of its relation to the theatre.

Speaking of the collective unconsciousness, about the general psyche, Jung did not forget the individual. Collective unconscious is an autonomous complex, something outside of us, but it needs to be self-individuated. Individuation, human potential development into a single person is precisely an archetypal phenomenon. As a seed, the psyche has the disposition in itself to mature and develop these predispositions. Since each psyche is based on archetypes, Jung believes that we must confront, as with our archetypes that connect us with other members of the human race, as well as those who are our own law inside, our inner call.²² As Jung said, the archetypes are the deepest and the darkest part of the human psyche. Every person gets to know the different shapes of the archetypes and in different ways through life, as something "known" at least on the level of suggested meaning. This unconscious part of the human psyche is what the person is not able to know, it is what causes the different phases of passing to maturity and self-knowledge. The conscious part is the one the person knows that lives. It is also the process of learning, the one by which the person reacts to different things and shapes his own impressions. This is what we are aware of in our way of living. Jung describes this process of an individual life with different phases. He describes different phases of learning, from the initial reactions in the young age to the age of maturity, when we are becoming "individual beings", our own property, self-realized. He made a difference between two centers of the personality: "ego", which is the subject of the consciousness, and "self", which is the subject of the total psyche, including unconsciousness. "Self" is what should be the aim and the result of the process of individuation. Different phases in life appear by the different levels of knowledge and different reactions on the surroundings. The way Jung names different phases according to their characteristics is: persona (the adoption to the environment, the expected things we adapt and put our personality in that shape), shadow (the "negative" dark side of our psyche), anima (the female part in a man) or animus (the male part in a woman), the

²²Based

on: [https://sr.wikipedia.org/wiki/%D0%90%D1%80%D1%85%D0%B5%D1%82%D0%B8%D0%BF%D0%BE%D0%B2%D0%B8_\(%D0%88%D1%83%D0%BD%D0%B3\)](https://sr.wikipedia.org/wiki/%D0%90%D1%80%D1%85%D0%B5%D1%82%D0%B8%D0%BF%D0%BE%D0%B2%D0%B8_(%D0%88%D1%83%D0%BD%D0%B3))

Wise Old Man, Self. The archetype of Wise Old Man embraces our inborn wisdom, the meaning, the significance; it is the spirit or the spiritual (not to be confused with the intellect). The wise man symbolizes a distinct thinking, completely unknown by the ego, a universal and timeless wisdom.²³

“Self”, as mentioned earlier, is the aim of the individuation process – the psychic wholeness.

There are two ways I relate the importance of the individuation to the performer. Firstly, it is a question if the performer can use the intuition in a way I previously described, as a main to get to the certain part in his psyche and let it be shown, if he is passing through the one of the first phases of the individuation process described. I am not saying that the maturity in the sense of Jung is the condition to be a performer, specially knowing that the individuation process is not something everybody is able to go through, nor it is something that lasts a certain amount of time - it usually takes a lifetime. But I do think that the maturity on the conscious level is very important. For example, if someone is going through the phase Jung named “persona”, which, as it is said, is our way to settle in the environment, to find our place of adaption to the expectations, to make and conserve an image of ourselves – in the case of performers is very visible. Many of them who get aware of their own talent, get to know the part they do good, they usually make it their own weapon and comfort zone. It takes a lot of time for it to go further, as the hardest part of it is that individuals truly settle in that “persona” and that actually becomes something they believe they are. In this case, the part Jung names “shadow” is something which is not confronted yet. And in that case, it is very hard for the performer to use the intuition, let something appear in him and discover it, if it is the part of him he has never actually dealt with. That causes the fear and inability to let go the way he has and he knows that he is strong in. In this sense, the individuality of the performer in general, is essential. And openness of the performer for growing and finding out more and more. But, both in life and theatre, for the person to be opened to new experiences, some personal issues have to be solved. The honesty with oneself is essential for the person to answer certain questions, gets to know his own position in relation to something and reduce the fear or the confusion about the unknown. Because, the theatre requires a continuous learning, the new discoveries about

²³ Carl Jung Resources: Steps of the Individuation Process. http://www.carl-jung.net/individuation_steps.html

oneself. As Jung says: “It is a most painful procedure to tear off those veils, but each step forward in psychological development means just that, the tearing off of a new veil. We are like onions with many skins, and we have to peel ourselves again and again in order to get at the real core.”²⁴

Related to this, I would go back to the workshop of Sara, described earlier. Because, this “painful procedure” of getting the knowledge about oneself was something that the group of young actors was not ready for. They did not have enough of maturity or experience to have the courage to risk by suggesting their own interpretations, or follow each other spontaneously. Probably because they were never made to do so by that moment, it seemed like a blank page which was frightening. In that moment, they seemed like still being used to having the interpretations to simply believe in, in both life and theatre.

On another level, there is another moment during my internship in company JGM that I would like to mention related to this, it is part of making the *Medea*. This moment of the process happened in the second half of it, when the piece went further. It is about Sara’s personal process that only she knows about, but this moment was hard for her because of the difficulty of hers to truly understand all the aspects considering Medea and her actions. She had that short period of the process, of struggling to enter Medea’s character and let it in. Firstly, I felt the difference comparing it to my own way of impressing it all, which I partly described in the first chapter. This made me think, because in my way of thinking I have never left the space for making personal or moral questions, but just understanding and accepting the greatness and the essence of the character, objectively. After the process, one of the questions I made to Sara in an interview we had, was how did she pass through this period, got over it and went further. This is the question I could not get an answer for. The only thing I found out is that she got the clarity about the character of Medea, her greatness and courage that Sara, as she says, does not have. But, Sara had to go further for this role of hers, she had to look for this part in herself. For someone who would be ready to act as Medea. The inability of Sara to answer this question to me, because of the lack of will to go back to

²⁴ Carl Jung, Visions: Notes of the Seminar Given in 1930 -1934). <https://academyofideas.com/2017/10/carl-jung-what-is-the-individuation-process/>

it as it is something personal, and share it, was just a sign I could get to sense what this role made her find out about herself, and the heaviness of what she had to look for. This readiness of Sara to look for the answers inside her is what she gained through her talent, her years, her experience, and where she is on her path of individuation. This seemed like a tangible proof to me, for what I said above - necessity for the opened individualism in theatre is completely certain. Being able to observe the experience of Sara Ribeiro in her hardest role until now, as the one who went through this process, it was clearly in front of me how impossible it is to avoid to get to one more layer of your personality that theatre makes you touch. If done well, as it definitely was in this case, it is necessary and unavoidable.

On the other side, every spectator in the audience has his own process of the individuation, or at least his own “shadow” he deals with or not. The perception of the theatre piece of every spectator, among other things, depends a lot on this. It is very interesting observing from this side too. It is very complex to interpret all the potential comments from the audience, but one thing is for sure: if there is something that a person from the audience does not want to acknowledge, the weak performing of it will help that person a lot, not to do it. And the power of the theatre is exactly the opposite.

Related to this, another way of the individuation the scene requires is the one which is happening on the scene. All the phases the performer has to go through to become a truthful and intense personality on the stage. Because, the individuation is what happens in a way – it is performer’s looking for the place of the role inside of him. For this, I believe, the scene requires the personal feeling and the capacity for freedom, as previously described. But there is a process of the individuation which happens during the creative process, which is very interesting as it is analogous to the one in life.

In life, we should need to acknowledge the “persona” we made considering all around us, the role we found as the proper one and, usually, even believed in it completely. That is how the conscious control and the strong performer’s habits, the comfort zone I described before on the theatre scene, should be acknowledged. Just like we should let “persona” go in life and look deeper in us, that is how we should let the control go in theatre and look deeper in us. And, just like we ought to get to know our “shadow” in the personality and win the process of getting to know it, that is how the fear of the unknown should be won in the theatre too, as for example the intuition and where it

takes us. And as described before, the freedom, which is Jung's "self" – is essential for a full acknowledgement in life and theatre.

In the next chapter, I turn to one more way to emphasize the process of individuation and the individualism itself in the theatre – the human body.

4. The body – its language and unconsciousness

The reason I turn to the body in my research is because of the essential way the body reacts on the intuition. Specially in the theatre, the way the intuitive movement shows itself. If the performer lets go the part of the control of his presence on the scene, the body will answer to it. The natural physical reaction reveals a lot, there is a power of the body language with all it contains. What I believe is that the body accumulates experiences and that everything we experienced is not contained in us only rationally and emotionally, but also physically. For example, for a dancer, the improvisation manifests what is already there, through the movement. I think that the instinctive movement of the body can express the things that one did not even gain the consciousness about. It may be something that one is supposed to recognize and acknowledge by the movement of the body.

This is something I felt very present during the internship in the cia JGM. Not only that the actors had the freedom during the process, but also that the way of work in cia JGM in general is very physical. The intuitive movement of the body and the search for the feeling in it, even the physical absorption of the text. The body was free from the beginning, independently of the knowledge of the text, reading of the text, or level of the adoption of the text. Body was free to react even before Sara and David consciously entered the roles and the text. That part of free physical work in that way, brought many incredibly different results.

One of the very interesting parts related to this was the process of David to get to the female role he plays – Medea's servant Ama. The passing from one role to another is a very hard process itself. But the one of making a female role is specific and it was in the beginning of making the piece, when the direction of the physical search of the characters was still to be discovered. Naturally, it seemed that this role took the longest for David to physically enter. His first attempts were by looking for his voice, his tone,

in some moments hearing it too much during this search. That is when Joao directed him – indicating that David should ignore the voice, to find the character within himself and his body, and the right tone and diction will appear. Once again, that made me think about this part of my research.

Also, it reminded me of the words of Mikhail Chekhov when he was asked if he listens to his own speech during the rehearsal or performance. He replied:

I hear it. But there are two kinds of listening to one's own speech: 1) "spy" listening, caused by ambition and the desire to pronounce one or the other phrase in a most gimmicky and attractive way, and 2) the listening that runs parallel to the creative state, that does not hinder the unconscious to do everything when necessary. A listening like this does not encourage the conscious to introduce corrections in the intonation and in general in the interpretation.²⁵

What I believe is that what is said by Chekov should be the case with every part of the performing, observing it in this way – not to encourage the conscious to introduce corrections in the interpretation, as he says. Which is, to let it be intuitive.

But, before I turn more to the experience of the process in JGM once more, I would like to give an example for the usage of the body intuition as the language of individualism, as an argument for my analysis. I use the work of the choreographer Pina Bausch as this example, both for the claim that everything is contained in all of us, as for the intuition leading us to the certain place in us. In this case, the usage of the intuition in dance is the body - in dancing improvisation.

The work of Pina Bausch usually was done in a way that she actually looked for the answers for her own ideas in the improvisations of the dancers and their bodies. She used the body and its spontaneous movement, as she believed that everything is contained in all of us and she wanted to see the ideas individualised and personified.

For Pina Bausch, dance is a way to communicate with the World and also to communicate the World in different registers of perception, that is to say of reading it within another cultural region. That is why this body-book is built and given in a

²⁵ *Answers to a questionnaire about the psychology of acting creation*, p. 4. ; The questionnaire was prepared by the Academy of Artistic Sciences of the USSR in 1923 and addressed to various actors from different theaters and generations. In total, 15 questionnaires were collected. Chekhov's answers were written by the prestigious critic and researcher Pavel Márkov. The signature of Chekhov at the foot of the original document certifies the accuracy of the answers. It was published for the first time in nº 7 of the Muscovite Teatr, corresponding to 1963.

spectacle starting from the body of each dancer, his biography, the way the surface shows what is most profoundly interpreted in the body.²⁶

Her work is one more manifestation of Jung's ideas of collective unconsciousness and individuation – everything is contained and differently manifested in each individual. Pina approaches this fact from the physical side and uses it in that way, but it is what can be looked for in many ways. For example, in this sense it is the same as the process of hypnosis, which I explained as an example earlier.

But, the main result is that the body, its memory and the unconsciousness held in it, also react on the intuitive starting point, an intuitive action. And, it reveals the truth on the scene, it gesticulates our own feeling or experience of something. That is why it brings the intensity and the presence in performing. That is what Pina used, and these are the individual truths she was taking and saving in her pieces. And this is exactly what Pina was discovering in her work.

The most well known statement by Bausch comes from an interview with Jochen Schmidt in which she says, "I'm not interested in how people move, but what moves them." As in *Ausdrucks Tanz*, or "expressive dance," which looked to everyday movements to express personal experiences and which gained popularity in the 1920s, Bausch aims to use emotive gesture, but in a new way. For her the individual's experience is the critical component and is expressed in bodily terms, thus creating a new type of body language. By doing this, the role of the body is redefined from one in which it disappears into the function of creation and is objectified, as is typical in ballet and most dance, to one in which it becomes the subject of the performance. Each dancer's body tells its own story based on what it has experienced. ... The resulting stories, images, and gestures are sometimes used in the piece. "My pieces grow from the inside out," she is known to say. When asked what she looks for in a dancer, Bausch says that above all, "the person is important".²⁷

The reaction of the body is one more way to give the power to the intuitive performing. And, related to Jung again, it is also one more way to look for the identity. In a way of Pina Bausch:

... Bausch also shows us the other side of the coin, the whole repertoire of everyday gestures, unconsciously learned, in which dangerous clichés manifest themselves. By highlighting these patterns of behaviour and mannerisms she makes us aware of the

²⁶ Pinto Ribeiro, Antonio. *Dança temporariamente contemporânea*. Passagens. Editor: Vega, 1994. p. 12 (translated from Portuguese)

²⁷TASHIRO, Mimi. *Pina Bausch*. Stanford university 1999.

<https://prelectur.stanford.edu/lecturers/bausch/life.html>

danger of manipulation. As she has asked 'Which role am I acting, what do I pretend and who am I really?' Bausch questions the nature of identity.²⁸

Going back to my experience gained during the internship in cia JGM, I would firstly relate to what I described above, the work of Pina Bausch. Because, this truthfulness of the human experience in the body was appearing during the process of making *Medea*. The freedom of the movement which existed there resulted with the big revealing scenes, which discovered the essential place of the experiences from *Medea*. I believe that a physical freedom had a big importance for Sara Ribeiro in the first place, as she was looking for herself in such a hard role as the role of Medea.

But, in regard to the previously said, in the cia JGM there was also another type of results gained, at least in a way I interpreted it all. Comparing to the free physical improvisation in general, the intuitive movement I observed in the process during the internship in cia JGM had a specific and determined aim of the search – the character of the play. The other part of the results gained by the physical freedom, in some beginning moments of the process, was going to far in letting the body react to the subjective impression of the text. I felt that, if it becomes too physical without previous awakening of the character, there is the danger of a strong subjectivity. These were the moments I described earlier, in the previous chapter, when the character itself was neglected. The story itself was awoken, but the character not. But, Sara, for example, had to search the feeling itself in herself - the anger, the pain. It is impossible to avoid the moments in the process when the personal emotion of the text outweighs the character's. The conclusion made of this moment, as I said earlier, was that in that way of playing everything was too expressed and the end was being anticipated. I was observing the progress of this and realised how difficult and bravely it is, and what it actually takes, to make the balance between the intuitive and conscious part, and once again how important was the adaption of the text for gaining this intuitive balance.

As prof. Joao said more than once during the internship: the actor needs to be completely involved in his own own way, but that the connection with the audience is another thing – that also has to be done. In the end, once again, it is to be shared.

²⁸ BREMSER, Martha. *Fifty Contemporary Choreographers*. p. 27

Conclusion

For every piece made for the scene, there is something what is always essential for its success: the intensity of the presence in it. To make the feeling intense, and the emotion present, the being needs to be free. That is a condition for the performer's ability to see, loves, feels, and intuitively permeates with the character of the role. That is very hard to gain, because this clear intuitive approach to the role of the theatre, and to the existence on the scene, could be simple but requires too much. First of all, it requires a personal freedom, which is a long way itself, to learn to get.

Different paths make different performers. There are many factors which influence them- the place and the way of education, the environment. Or any other factor which is given the value. But I think that it is essential for a performer to find out and feel his own essence of doing the stage at all. Otherwise, the question is: does the experience just enrich the performer's individuality, or it also narrows the individuality by directing it? Many of the creators being influential in the last centuries or nowadays, are those who did not allow being directed. On the path of getting knowledge about himself, performer gets freedom too. And that is essential for entering the role in a total, intuitive, emphatic, intense way.

Art is not rational. It is the way of manifestation of inner impressions, emotions, experiences, processes of individual creators. It is the necessary expression, liberation, acknowledging, bravery, sharing. It is something to be felt and recognized. Just like the empathy, the intuition, the love.

That is why there is an undeniable power of the unconsciousness in the performance and in the body. The performance is being 'here and now' , and being a 'portion of a process' – the one which can be given in the particular moment. That is where its liberating ability lies in, the therapeutic permit to feel the inner-self, and get free by expressing it. This is a condition for the theatrical role. The liberty of oneself, to be able to give the intensity of the mind and the body.

And I think that intensity is the essence of it. The intensity and the presence of the performer in his role is what is always felt and shared with the spectators, no matter in what kind of theatrical performance. And that is what is the aim, to get free, express it and share it.

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ANNEX 1

The interview with Sara Ribeiro and David Ribeiro Bastos

Sara, I have a question about one moment of the process I remember. We were here, and you seemed upset, struggling. We talked and you told me that you were not managing to understand Medea and all that act of murders she did. So, after all of that, I would like to ask you now, how did you manage to get over that period and that feeling.

Oh well, I prefer not to respond that.

Why?

I don't know... well, I don't know. Let's say that I managed to understand to some degree killing the children, physically, not logically. But, to kill the girl, to kill Creusa and Creonte, I don't understand.

I don't know... I can say that the tapes on the floor helped my imagination.

But why exactly you do not want to go into what I asked?

Well, I don't know, it's personal. I had to go to different zones...back, behind myself. And well, that's it.

Okay... now, another question for both of you. The search for the characters in you, can you describe your processes of it...? In a sense, which was your equilibrium in the intuitive and conscious search? Or, are you waiting for the feeling to appear, or it is even controlled...?

Controlled it wasn't. I don't know, I never think about it. I never think about creating a personality. I think, in the practical sense, of the images of the text, I think about her as a daughter of the Son, as a princess, as someone beautiful, whose paper is essential. As someone who shows, exists. And it is an extraordinary experience to tell that story. And I try to be in and into that story, I don't think about creating the personality.

And now when you go back to the process, how would you describe it..?

I don't think it was rational, no. I spent some time watching videos of tigers, or passionate different female experiences, and things like that. There was also that

physical combination of doing it with David and Mario, which also gave its result in its way.

David:

I think that considering the characters of Ama and Creont, they were more interesting in the beginning. For example, I did Creont more intuitively in the beginning, and I feel that if the process was longer I would go to that side deeper. The first tries are completely intuitive, scenical, in the moment, present. Afterwards, when you already have something to move the research forward from, starts the engineering of things... But, the intuitive part has still to be the first one, there always has to be presence. I think that is a big part of working with Joao as an actor. We can never lose the creative side. It is not only about making something and then showing it.

But, just like Sara had to have some personal strategy in entering the personality, that is how I had mine as well. Well, let's say that I found it fair to structure more Ama or Creont, and leave Jason to be more humanized. But, these are thick lines.

ANNEX 2

The photographs of some of the moments of making *Medea*



Joao Garcia Miguel



The process of *Medea* and Jason;
Sara Ribeiro and David Ribeiro Bastos.



Medea and Jason.

The photographs and moments from the premiere of *Medea*



Medea and Jason





Creont



Medea and Creont



